

THE DIAL

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opinion and directing the counsels of his country. He possessed rare judgment in practical affairs, no less than rare taste and power in verse. The strength of his individuality was far-reaching, during the fifty years that his striking face and figure were well-known in New York City. In Bryant's case, the direction of Othello, "nothing extenuate, nor set down aught in malice," is inapplicable, because the first is unnecessary, the last is impossible. Born of Puritan New England parents, he early learned to esteem that spotlessness of character which became his own, to imbue his life with that moral beauty so characteristic of his poetry, and to set before himself that standard of virtue which made him revered in public as in private life.

Bryant the poet early showed his power. The record of his precocity is as marvellous as that of any other genius. Before he was a year and a half old he knew his letters. At five, he recited with pleasure many of Watts's hymns. At eight, he wrote verses. When scarcely ten, he made a verse paraphrase of the first chapter of Job, and in the same year declaimed a rhymed description of the school he attended,—verses afterwards published in the county paper. At this time he wrote a satire on the "Embargo" of Jefferson, which his father, an ardent Federalist, published in Boston. These five hundred lines contained a scathing rebuke to Jefferson, often quoted with great merriment when Bryant afterwards became a Jeffersonian Democrat. The early verse, however, shows little but excessive influence of Pope, both in correctness of measure and in couplet structure. Not till later was the reactionary poetry of Cowper and Wordsworth read with delight, giving the impulse to his later poetic form. One other incident, the story of "Thanatopsis," is known to all: how it was written by the boy of eighteen, and remained six years unheard of; how it was first brought to notice by the father and even ascribed to him, and how its publication in the "North American Review" discovered a new genius in the young barrister of the Berkshire hills.

When "Thanatopsis" was published Bryant was twenty-three years old. He had given up his college course at eighteen, after the sophomore year at Williams, because his father could

not afford the expense. He began almost immediately the study of law, not daring to trust himself to his favorite literature, but still writing poetry, and receiving one rebuke at least for preferring Wordsworth to Blackstone. At twenty-one he was admitted to the bar, and the following year he began successful practice at Great Barrington, Massachusetts. The publication of "Thanatopsis" brought him invitations to write both poetry and prose, and in these years he did some of his best work. In 1822, he published a booklet containing eight of his best poems, among them "To a Water-Fowl," "Green River," and "The Ages," the latter a Phi Beta Kappa poem delivered at Harvard. During this time, however, Bryant was not in great sympathy with the law. His literary successes did not tend to increase his love for the profession, and, although he remained a barrister ten years, he was at last to break the bond and devote himself to literature. In 1825, after several visits of exploration, he settled in New York, a literary adventurer. He had first thought of going to Boston, but the Sedgwicks, brothers of Miss Sedgwick the story-writer, persuaded him to try New York. Here he wrote poetry, edited several unsuccessful magazines, and finally, after two years of adventurer's life, became editor of the "Evening Post."

With this journalistic enterprise, we leave for a time the poet Bryant. He continued to write, but not frequently or much. But he was doing a great work in quieter ways, when honest, manly, dignified prose was more necessary than verse. The "Post" began its life in the first year of the century. More significant, its existence antedated the popular news-sheet, with the catering to public fancy and mediocre taste, and under Bryant's guidance it continued the best representative of independent but conservative criticism of public men and national affairs. Bryant was never a party man or a party editor. He was never subservient to party counsels, and never hesitated to oppose party managers when he could not sympathize with their views. On this account the "Post" passed through more than one crisis, at one time being threatened with destruction by the mob, at another suffering extreme financial straits, so that Bryant thought seriously of going west to begin anew. But neither financial embarrassment nor denunciation by party press changed his attitude for a moment. There was no letting down the high standard Bryant had set for himself, and by

which he persisted in judging others. Nor was his paper without success in the best sense. Possessed of unerring judgment, of almost prophetic insight, Bryant's editorial utterances were found to be a safe sailing-chart, and his advocacy of measures was justified by the result. Few, if any, crises in local or national affairs could be cited in which the "Post" was not the champion of justice and high morals. It stood with Jackson against nullification, when his worst enemies were of his own party. It opposed the annexation of Texas to increase the slave power. It withstood the extension of slavery, when Northern Democrats were trimming to Southern wishes. It upheld freedom of speech, when the anti-slavery presses of the border were destroyed and their owners threatened with death. It became the supporter of the war on slavery, of Emancipation when the nation's leaders were halting at such a step.

Bryant's editorial career cannot be separated from his life as a poet. They are parts of one whole, necessary to a proper estimate of the man. Still, his editorial duties undoubtedly interfered with his poetry. Before he began his duties on the "Post" he had written one-third of all his lines. The fifty years that followed were comparatively unproductive. Some years he wrote none at all, while in the decade after he was thirty-five he averaged only about one hundred lines a year. He is thus to be judged rather from the character than the abundance of his poetry. It was a natural but not a necessary language with him. He has written some poems that rank with anything in the language. There are many others correct in form, beautiful in sentiment, pleasantly expressed, but missing the depth or the fulness of the best English verse. Moreover, the ideal of his verse was circumscribed. His poetry is preëminently ethical, and while good ethics does not mar good poetry, except when too frequently expressed, it is not an essential feature. He is characterized, preëminently among American poets, by a sympathetic observation of Nature, and by correct and dignified expression. In the first, he shows most the influence of Wordsworth. There was a natural kinship in their love of Nature, and in its spiritual appeal to them. But Bryant gave that spiritual appeal an ethical expression, while in the best of Wordsworth the ethical element is left to inference. In the technique of verse, Bryant was also a master. Moreover, he added dignity to harmony, so that his blank verse often equalled the lofty melody of Milton. It is not neces-

sary to attempt ranking Bryant in our literature. He has no doubt sometimes been placed too high, often too low, in the roll of honored ones. But his place is secure in the first rank of that coterie of poets who have made our literature honored outside their own country.

The volume before us is not a strong one in its make-up, not the equal of others of the same series, perhaps. The praise is sometimes fulsome, and sometimes too meagre. There has been wasted, also, some effort on details that might better have been spent on more important facts. The chapter on Bryant the Tourist is an example, as well as the pages devoted to Bryant's vote in the Presidential contest of 1876. But the book is written with care, by a sincere admirer, and gives in compact form the principal points in a notable life, so that it will be gladly read by those who have learned to revere Bryant the poet, the editor, and the man.

OLIVER FARRAR EMERSON.

THE STATESMANSHIP OF THOMAS JEFFERSON.*

Thomas Jefferson was inaugurated President of the United States March 4, 1801, only twelve years after the adoption of the Constitution; and it is hard for men of to-day to get clear and lasting conceptions of the condition of the country and people at that period. No railroads, no steamboats, no telegraph, New England was separated from Pennsylvania and Virginia by weary days of time and antagonisms of political and economic interest, while the whole Atlantic coast was shut off from the half-million settlers in the Ohio and Mississippi valleys by the huge uncompromising barrier of the Allegheny mountains. The commercial and physical isolation of New England constantly invited intrigues and conspiracies for disunion, like that of Timothy Pickering and Roger Griswold; while dreams of a western empire, with an outlet through the Mississippi river, were but the product of existing physical and political conditions, and promised good fuel for the fire of treasonable ambition that smouldered in the breast of Aaron Burr. Thus, in spite of the constitution that was to form "a more perfect union," it was hardly more than a confederacy of states over which

Jefferson was called to preside; and in spite of his efforts to unite them, it was still but a confederacy of states and interests which, after eight years, he left face to face with the alternative of slavish submission to France and England or of going to war against them.

But however weak and disunited his own country might be, Jefferson had strong countries and strong men to cope with abroad. Pitt and Canning in England, Godoy "The Prince of Peace" in Spain, and Talleyrand and Napoleon in France, were no mean opponents. When one considers the odds against him, it may seem remarkable that Jefferson won so often as he did; but when his movements are all fully explained, it seems the more remarkable that he won at all. The best that can be said for him is that, however wisely he planned his own movements, he seemed rarely to have any true conception of the character and resources of the men with whom he coped.

Thomas Jefferson came into office as the champion of Republicanism against an imagined tendency to Monarchism, of States' Rights against the rights of the General Government, and of peace against war. Mr. Adams shows that the real purposes of the man are not to be found in his Inaugural Addresses and public messages. It is in his private messages to Congress, and in his private correspondence, that Jefferson's real opinions are preserved. His first Inaugural Address breathed nothing but harmony, and in it he gravely said, "We are all Republicans, we are all Federalists," while but two days afterward he expressed in a private letter his real belief in the monarchical plans of his predecessor:

"The tough sides of our argosie have been thoroughly tried. Her strength has stood the waves into which she was steered with a view to sink her. We shall put her on her Republican tack, and she will show by the beauty of her motion the skill of her builders."

As to the aggressions of foreign nations, he outlined in 1797, while still a minister to France, a policy that he afterward persistently followed until it was proved a failure:

"We must make the interest of every nation stand surety for their justice, and their own loss to follow injury to us as effect follows its cause. As to everything except commerce, we ought to divorce ourselves from them all."

Shortly before his inauguration, with reference to States' Rights and the powers of the General Government, he wrote as follows:

"The true theory of our Constitution is surely the wisest and best, that the states are independent as to everything within themselves, and united as to every-

* HISTORY OF THE UNITED STATES OF AMERICA, during the Administrations of Thomas Jefferson. By Henry Adams. In four volumes. Vols. I. and II., The First Administration; Vols. III. and IV., The Second Administration. New York: Charles Scribner's Sons.

thing respecting foreign nations. Let the General Government be reduced to foreign concerns only."

In brief, Jefferson's plans for his administration, as explained by Mr. Adams, were to win all political opinions to his own; to encourage education, agriculture, and commerce; to curtail the powers of the general government, and to control foreign nations by directing at will American commerce past their ports or into them.

There is space to give little more than a hint of the mass of Jefferson's diplomatic correspondence, of which hundreds of extracts are given in Mr. Adams's history. Through the magic medium of this correspondence, we are transported to the pestilential battle-fields of St. Domingo, into the personal presence of the Spanish "Prince of Peace," before the inscrutable Talleyrand, nay, into the private bath-room of the First Consul himself. All the separate levers that were working together to topple over the vast territory of Louisiana into American control are seen in action. Jefferson himself appears with a fragile instrument in his hand, prying away at the vast weight after it had begun to move, and flattering himself that his own strength has set it in motion. Napoleon sold this territory in opposition to the will of France, and of Louisiana itself; and Jefferson went beyond his powers under the Constitution, as he interpreted it, in accepting the purchase. But he did not stop here.

"Within three years of his inauguration, Jefferson bought a foreign colony without its consent and against its will, annexed it to the United States by an act which he said made blank paper of the Constitution; and then he who had found his predecessors too monarchical, and the Constitution too liberal in powers,—he who had nearly dissolved the bonds of society rather than allow his predecessor to order a dangerous alien out of the country in a time of threatened war,—made himself monarch of the new territory, and wielded over it, against its protests, the powers of its old kings."

Napoleon had directed Talleyrand to insert an obscurity in the Treaty, in regard to the boundary of Louisiana, and this obscurity led Jefferson into nothing but entanglement and humiliation. In 1762, France had ceded Louisiana to Spain and the Floridas to Great Britain, and in 1783 the Floridas also came into the possession of Spain. In 1800, Spain retroceded Louisiana to France, "with the same extent that it now has in the hands of Spain and that it had when France possessed it." Napoleon knew well that Florida had not been retroceded to him; but Livingstone and Monroe, negotiators of the purchase, persuaded

themselves, and afterward Jefferson, to believe that France had regained both Florida and Louisiana, and that, in buying out the rights of France, the United States had bought Florida as well as Louisiana. At first, Napoleon seemed to favor this claim, but only to further his own ends; and for more than two years he continued to dangle the Floridas in the face of the United States as a possible reward for their subservience to him. Jefferson saw the trick too late to save himself from the charge of unrestrained cupidity.

But cupidity was not a deadly sin in the eyes of the people, and as the Algerian pirates had been soundly thrashed, and Louisiana was being paid for while the Treasury surplus was still growing larger, Jefferson was re-elected in 1804, and was increasingly popular. Indeed, he had so far succeeded in harmonizing the politicians that in the Tenth Congress he controlled four-fifths of the Senate and nearly three-fourths of the House. He had so communicated his "passion for peace" to the country that, in 1807, Congress responded to the "Berlin Decree" of Napoleon and the English "Orders in Council," to French destruction of American merchantmen and British impressment of American seamen, only with an embargo upon American commerce.

Immediately revenue dwindled, smugglers multiplied and grew openly defiant, the national tone was lowered, Government troops coerced states and cities, ships were rotting at the wharves, and the nation was growing poor. But still England and France did not feel themselves "compelled to do justice" to the United States. Jefferson's long-cherished plan of "peaceful coercion" had been thoroughly tried and had failed, and three days before his retirement from office the President signed the repeal of Embargo. With the failure of Embargo Jefferson's popularity had also waned, so that the Senate of the Eleventh Congress refused to confirm the appointment of his friend William Short as minister to Russia, although he was already in Paris on his way to St. Petersburg.

Mr. Adams has done his work well, so well that there will be no need for another to do it again. He has turned the white light of truth upon every important administrative act of Thomas Jefferson during the eight years of his presidency, and most men who care more for the truth than for their own opinion of the truth will acknowledge themselves his debtor. While not aiming to be popular, the work is

so written as to entertain earnest readers of history, as well as to instruct special students. There is a complete index at the end of the second and fourth volumes.

It is but justice that the author should have the last word in his own cause and in description of the man whose personality in these pregnant years was frequently the government:

"On horseback, over roads impassable to wheels, through storm and snow, he hurried back to Monticello, to recover in the quiet of home the peace of mind he had lost in the disappointments of his statesmanship. . . . Twenty years elapsed before his political authority recovered power over the Northern people; for not until Embargo and its memories faded from men's minds did the mighty shadow of Jefferson's Revolutionary name efface the ruin of his Presidency."

H. W. THURSTON.

MASSON'S EDITION OF DE QUINCEY.*

The biographer of Dr. Parr, and the editor of his works in eight octavo volumes (a certain Dr. Johnstone), gives solemn and sonorous utterance to a lament that his hero did not, like Clarendon, like Burnet, or like Tacitus, write a history of his own times, "and deliver, as an everlasting memorial to posterity, the characters of those who bore a part in them." Upon which lament De Quincey comments as follows:

"But, with submission, Posterity are a sort of people whom it is very difficult to get at; whatever other good qualities Posterity may have, accessibility is not one of them. A man may write eight octavos, specially addressed to Posterity, and get no more hearing from the wretches than had been a stock and they been stones. As to those 'everlasting memorials' which Dr. Johnstone and Thucydides talk of, it is certainly advisable to 'deliver' them—but troublesome and injurious to the digestive organs."

It is now upwards of a century since De Quincey's birth (1785), and nearly three-score and ten years since he won literary celebrity by the publication of the "Confessions of an Opium-Eater" (1822). In the last decade of his life two collected editions of his works were published; his American publishers found a market a few years ago for a third; and now the Messrs. A. & C. Black, of Edinburgh,—represented by the Messrs. Macmillan & Co. on this side the sea,—are publishing, under

the eminently competent editorship of Professor Masson, an edition that seems likely to prove the definitive one. Considering the vast numbers of digestive organs, of every degree of robustness, that are taxed to their utmost from month to month in order to provide entertainment for the readers of the better sort of literary periodicals, it is certainly a notable circumstance when a writer of this class is so much as remembered a generation after his death. Much more noteworthy is it that a mere writer of periodical essays ranging over a vast extent of topics,—a writer, too, whose digestive organs had been hopelessly impaired by the opium-habit before the outset of his literary career,—should still have the energy to deliver to a book-ridden posterity significant memorials of himself filling fourteen volumes. With so many worthy contemporary claimants to our attention and to our purses, is it possible that we, the Posterity for whom De Quincey did not write, can afford to bestow upon his fourteen volumes the number of hours and dollars requisite to the possession of them?

Evidently the publishers of these well-printed, well-illustrated, and well-edited volumes have answered this question satisfactorily to themselves from a business point of view, for they are able to offer this edition at a smaller price, volume for volume, than we have had to pay hitherto for a less complete and otherwise inferior edition. Without disparagement to the great American publishing house whose relations with De Quincey were so honorable to them and so advantageous to him, it must be admitted that the present edition is distinctly superior to theirs typographically, and incomparably superior in its editing. Professor Masson is an ideal editor,—sympathetic, watchful, scrupulous, unobtrusive. He provides each volume with an interesting biographical and bibliographical preface, arranges the contents according to a rational plan, introduces foot-notes whenever there is occasion, and distributes the author's successive prolific crops of foot-notes in orderly fashion. Each volume has a carefully engraved frontispiece portrait of De Quincey or of members of his family,—the most beautiful and striking portrait in these five volumes being that of his daughter Florence in Volume IV. There are also one or two appropriate wood-cuts in each volume.

A noble memorial this to a mere periodical essayist whose busy pen was laid down near a third of a century since. But is it justified? Can we admit that Tait and Blackwood and

*THE COLLECTED WRITINGS OF THOMAS DE QUINCEY. New and Enlarged Edition in Fourteen Volumes. By Professor David Masson. Vol. I., Autobiography; Vol. II., Autobiography and Literary Reminiscences; Vol. III., London Reminiscences and Confessions of an Opium-Eater; Vol. IV., Biographies and Biographic Sketches; Vol. V., Biographies and Biographic Sketches. Edinburgh: A. & C. Black. New York: Macmillan & Co.

Hogg's Instructor contained, a half-century back, metal more attractive than the great periodicals of to-day? Has Time, that slayer and devourer of such prophets as Dr. Parr and Coleridge and Southey and Christopher North, and so many others, overlooked or disdained "little Mr. De Quincey"? To these and other questions suggested by the volumes before us, we purpose to attempt no answer now. A few months later, when the whole edition shall be in the hands of the public, we hope to return to the subject and to analyze those remarkable qualities of mind and style by virtue of which this spirited writer is perennially fascinating.

MELVILLE B. ANDERSON.

THE PHILOSOPHY OF THE FUTURE.*

Near the close of George Henry Lewes' voluminous "History of Philosophy" occurs this discouraging statement: "Thus has philosophy completed its circle, and we are left in this nineteenth century precisely at the same point at which we were in the fifth." Were Mr. Lewes living to-day, he would certainly see cause to revise his statement in order to fit it to the last decade of the century. For while it is true that philosophical problems are not yet settled—and never can be until men's minds are all made after the same pattern—it is not true that "we are left at precisely the same point at which we were in the fifth." The old battle-ground is indeed the same, but the new armor and appliances of war are so vastly different that it gives an entirely new aspect to the struggle.

The fundamental question of philosophy to-day, as ever, is: *Can we, or can we not, know anything in itself,—that is, not merely as it seems, but as it is?* On this question the world is now, as it always has been, divided into two hostile camps, but they have now a common point of agreement, unknown in the old days; and this common agreement has resulted, not, as Lewes imagined, in doing away with the need of philosophy altogether, but rather in developing philosophy into unexpected and highly surprising forms. The practically universal acceptance by scientists of Evolution as a scientific explanation of the universe implies the existence of some correspond-

ing philosophy as a philosophical explanation of the universe. The exposition of such a philosophy is the most imperative task laid upon speculative thinkers to-day, and it is one to tax their highest powers.

To add to our interest in the matter, it is on American soil and from American thinkers that this philosophy of the future is receiving its most important contributions. While we owe to Herbert Spencer the word Evolution itself and the general concept of Evolution as a single all-pervading natural process, it was John Fiske rather than Herbert Spencer that first unfolded its religious and philosophical implications. And now another American—Francis Ellingwood Abbot,—starting from the same ground but travelling in an exactly opposite direction from Spencer, has come to exactly opposite conclusions. Thus, while neither wishes to be considered as having spoken his final word on the subject, we have already, in outline, two radically different philosophies of Evolution, which we are able to trace up to "last Saturday night."

Their common ground is,—(1) That *Nature means the All of Being*, (2) that *the only road to knowledge of Nature is the Scientific Method*. These are the new armor, the new appliances, the distinctive badges of nineteenth century thought. What is old, as old as man's mind itself, is the difference of mental constitution, whereby one man declares that we can know things as they exist in themselves, and another asserts that we can never know these in themselves, but merely as they seem to us. Thus, one school of Evolution philosophy, to which Mr. Spencer has given the name Transfigured Realism, declares that the Scientific Method applies only to *phenomena*, to the appearances or shows of things, and has no possible application to *noumena*, or things as they really exist in their internal relations and constitutions. Its religious outcome is Agnosticism. The other school, which Mr. Abbot has named Scientific Realism, declares that the Scientific Method applies necessarily both to *phenomena* and *noumena*, both to things as they seem and to things as they are.

Mr. Abbot's latest word on this subject, "The Way out of Agnosticism," is a very important word indeed. Its object is,—“to meet and defeat agnosticism on its own professed grounds—the ground of science and philosophy; to show by a wholly new line of reasoning, drawn exclusively from those sources, that in order to refute agnosticism and establish

*THE WAY OUT OF AGNOSTICISM; or, The Philosophy of Free Religion. By Francis Ellingwood Abbot, Ph.D. Boston: Little, Brown, & Co.

enlightened theism, nothing is now necessary but to philosophize that very scientific method which agnosticism barbarously misunderstands and misuses." All readers of Mr. Abbot's earlier work, "Scientific Theism"—and they must be many, since it has reached its third edition—will recognize this new work as its natural successor, and will be glad to learn that both are only preliminary to a more complete exposition, "the ground-plan of which is already thoroughly matured," although its literary execution is still incomplete.

It is certainly greatly to be hoped that leisure and years will be granted Mr. Abbot in which to develop, to his own satisfaction, the momentous and severe enterprise which has been slowly taking shape as the result of thirty years of cogitation by our chief American philosopher. In the mean time, it is much that we have a book so well-fitted to rescue Evolution from the opprobrium with which it is regarded in some quarters; one which proclaims that "the self-contradictory conjunction of Evolution and Agnosticism, in the so-called 'philosophy' of the nineteenth century, is a mere freak of the hour. . . . The philosophy of the future, founded upon the scientific method, must be organic through and through, and built upon the *known organic constitution of the noumenal universe* as the assured result of science itself."

ANNA B. McMAHAN.

PATER'S "APPRECIATIONS."*

It is with very pleasurable anticipation that any lover of literature for its own sake takes up a new book by the author of those delightful papers upon "The Renaissance," of "Marius the Epicurean," and of the "Imaginary Portraits." With his earliest volume Mr. Pater made his mark, and assumed his place well up in the ranks of the writers whose each successive issue the critic welcomes, and girds himself to deal with. Here was plainly a man of pith and likelihood who would be heard from again, who had something to say to us in prose that had a distinction of its own, an aroma as peculiar as that of a Tangierine orange or of patchouli. He felt and understood art, and could make his thoughts and emotions intelligible. There were few contemporary authors from whom we could venture to hope for as much in the line of pure literature.

* APPRECIATIONS. With an Essay on Style. By Walter Pater. New York: Macmillan & Co.

It is a pity that such pleasant expectations, based upon successive experiences, should ever fail to be justified by the result. Why should not a man who has done well once, twice, and thrice, do as well, or better, always? There is no denying, however, that the present volume measurably disappoints us. The "Imaginary Portraits" was hardly up to the level of the "Marius" or the "Renaissance," and "Appreciations" falls definitely below it. It is made up of disconnected papers upon Wordsworth, Coleridge, Lamb, and Sir Thomas Browne, upon several of Shakespeare's plays, upon æsthetic poetry, and Dante Gabriel Rossetti. There is a preliminary disquisition upon Style, and a postscript upon the classical and romantic elements in literature. The papers range, in time, from an article begun in 1865 to an article completed in 1889. They should reveal to us, therefore, something of their author's progress and development in letters. They have their interest in that regard, but it is a perplexing interest. If the substance of the thinking in Mr. Pater's latest work has gained in philosophic depth, if it is of more solid grain and fibre than in his earlier essays, none the less his peculiar excellence, the fine edge of his style, is dulled and blunted. It is not from carelessness, from the riper man's absorption in his theme and consequent neglect of the channels of expression. That might be a healthy token, giving promise of more mature and perfect work eventually.

But it is impossible to interpret the failure in that genial fashion. The trouble is in quite another direction. Mr. Pater has overworked a native vein. He has lost something of his first crispness and freshness and vivacity. His style, once so apt and choice and dainty, has grown pedantic, has become entangled and intricate. He plays tricks with language until we resent his artifice. The muse forgives whimsicalness, but is intolerant of the tweezers applied to her downy cheek or the apparatus of the manicure upon her taper fingers. Mr. Pater sins by over-elaboration. He weakens the texture of his material by carving his

"Laborious orient ivory sphere in sphere."

He would do better with less pains. We grow impatient over his tortuous movements, and are ready to say to him, Most dainty sir, let your sentences sway and undulate, but do not insist that they should writhe. Over-conscious graces in life or literature repel us. We do not care about all this ingenuity, this tampering with constructions, this dexterous interweaving of

dependent clauses. Let Pegasus cease to curvet and sidle. A good roadster goes a steady pace for the most part, and needs neither spur nor rein. It is well to study style, and be able adroitly to discourse of style; and then it is well to lose sight of style, and not remind your reader too perpetually of the medium through which he perceives your thought. Mr. Pater seems to have forgotten the charm of a light touch and a careless attitude. He has become Latinized. He has grown fond of the "long-contending victoriously intricate sentence"; and the victory sometimes goes the other way. The construction is sometimes clumsy with contortion. There are passages in the essay on "Style" where an intelligent listener, when they are read aloud, may fail to catch the sense, nor be quite sure of it even on a second hearing. The fault is in a perverse theory. When, in the paper on Coleridge, Mr. Pater describes the artist as "moving slowly over his work, calculating the tenderest tone and restraining the subtlest curve, never letting hand or fancy move at large, gradually enforcing flaccid spaces to the higher degree of expressiveness," it is difficult for the gentlest reader not to grow restless and cry out with Keats, who also was an artist,

"O sweet Fancy, let her loose,
Everything is spoilt by use,"

by this meddlesome handling and fussy premeditation. Calculated tenderness is fatal to spontaneous sweetness; curves too much restrained grow hard and mechanical; and this gradually enforcing flaccid spaces—whatever that may mean—is apt to strain the original outline. Better meagreness than dropsical puffiness. Better unoccupied roominess than a dense and jostling crowd of artfully compacted phrases.

One hates to say all this; it is only because Mr. Pater can be so delightful, that we are vexed at his perversities and pedantries. It would be unfair to let this be our last word upon this volume. With all its defects, there is abundance to enjoy in it. These essays, with their finical title, "Appreciations," are genuinely appreciative. Mr. Pater knows his subjects, and discusses them with true insight and sensitive sympathy. The essential elements of style are well defined, however faultily illustrated. The distinction between the classic and romantic schools in literature, and especially in French literature, is admirably stated. There is very much that is just and well put, if nothing very novel, in the treatment of Words-

worth, Coleridge, and Charles Lamb. Even the well-worn thoroughfares of Shakespeare are traversed with a fresh and ringing step. "The ideal aspects of common things" are revealed to us. You feel that you are in the company of one who has read much and gazed upon much and meditated much, who loves the best in art and letters and life, and has a discriminative sense of values. You would like to turn over with him the pages of any famous author or any unfledged aspirant to authorship. You are sure that his interest would be alert, his sympathy inclusive, his taste catholic, his views luminous, his judgment sober and sound. You only wish no one had ever told him there is a magic in nicely articulated prose. You long to have him talk right on, "plunge soul-forward," without too curiously picking his phrases, restraining the curves of his paragraphs, or enforcing too persistently "flaccid spaces" in his speech.

C. A. L. RICHARDS.

"OLD COUNTRY LIFE."*

"Old Country Life" takes us into the atmosphere of the "good old times" before the fever of socialism, materialism, atheism, naturalism, and all the other isms of this modern age, had invaded and taken possession of the world. This age of subtle analyses, of infinite desires and boundless irresponsibility, of wants increased by intelligence, and of passions instead of instincts, is for the nonce forgotten. We smell lavender, we have visions of old *châteaux*, stately dames in brocades and snuff-taking gentlemen in powdered wigs, quaint old terraced gardens, paradises of roses and dreams, with sunny walks protected by vine-grown walls, stiff parterres, hollyhocks, phlox, mignonette, and boxwood hedges. We read first about the old country families, how they rose and flourished, and how they have in many instances vanished from the face of the earth. They were simple folk. To quote Mr. Gould:

"The country gentry in those days were not very wealthy. They lived very much on the produce of the home farm, and their younger sons went into trade, and their daughters, without any sense of degradation, married yeomen."

It seems that even to marry a blacksmith was not considered very terrible for a young woman of quality, as a daughter of the house of Glan-

*OLD COUNTRY LIFE. By S. Baring-Gould, M.A. With Illustrations by W. Parkenson, F. D. Bedford, and F. Maas. Philadelphia: J. B. Lippincott Company.

ville was allowed to marry a Tavistock blacksmith, and he was entered as "faber" in the pedigree they enrolled with the heralds. "It was quite another matter when one of the sons or daughters was guilty of misconduct; then he or she was struck out of the pedigree." The English aristocracy of to-day might copy their ancestors in this respect with profit.

Mr. Gould proceeds to draw attention to the fact that —

"The occasion of that irruption of false pride relative to 'soiling the hands' with trade was the great change that ensued after Queen Anne's reign. . . . Vast numbers of estates changed hands, passed away from the old aristocracy into the possession of men who had amassed fortunes in trade, and it was among the children of these rich retired tradesmen that there sprang up such a contempt for whatever savoured of the shop and the counting-house."

It is very curious to notice the evolution in houses since the fourteenth century. That they were more picturesque than cheerful or comfortable, we should imagine from the description of the original manor-house of the Arundels:

"This house consisted of three courts; one is a mere garden court, through which access was had to the main entrance; through this passed the way into the principal quadrangle. The third court was for stables and cattle-sheds. Now this house has but a single window in it looking outwards, and that is the great hall window; all the rest look inwards into the tiny quadrangle, which is almost like a well, never illumined by the sun, so small is it."

Mr. Gould also speaks of an old English house, Upcott by name, which shows how extremely primitive customs were in England, even at a comparatively late date:

"This house has or had but a *single* bedroom, . . . in which slept the unmarried ladies of the family and the maid servants, and where was the nursery for the babies. All the men of the family, gentle and serving, slept in the hall about the fire, on the straw and fern and broom that littered the pavement."

With the Tudor monarchs came in the era of broad wide windows, stately staircases, and the fine carved oak furniture of the German Renaissance. Marquetry became the fashion under William and Mary; and under Louis XIV. Monsieur André Buhl fashioned the exquisite cabinets, adorned with a marquetry of tortoise-shell and brass, which are known as Buhl cabinets to this day. With Louis XV. came the reign of rococo. White and gold walls, decorated panels and brilliant colors, took the place of the oak panels and demi-tints of Elizabethan times. Then came Chippendale, Heppelwhite, and Sheraton, then "the deluge." As Mr. Gould pertly says,—

"The only furniture that cannot be loved is that of the

first thirty years of this century, when it violated all true principles of construction, and manifested neither invention nor taste in design."

Mr. Gould next gives us a charming chapter on "The Old Garden," in which he mourns the fast disappearing ones of Rome. Whoever has loitered in the Ludovisi gardens on a sunny afternoon, or picked violets in the green alleys of the Borghese or Rospigliosi palaces, must join in these lamentations. There is a melancholy charm about these old gardens which a new one, however beautiful, cannot possess. The romance of centuries, the spell of the mysterious, is there. Men and women have come and gone, leaving no visible trace, but the tragedies and comedies of human life pulsate in the very air we breathe. The gold-dust of sunbeams, the concentrated perfume of a thousand flowers, float about us.

Mr. Gould makes a plea for the graceful and dignified minuets and measures of our forefathers. He says that "the dance as a fine art is extinct among us. It has been expelled by the intrusive waltz." He would wish to substitute "Sweet Kate," "Bobbing Joan," or "The Triumph."

Our author gives us some very curious and interesting facts in regard to heredity, in his chapter on "Family Portraits." By calculation, he imparts to us the astounding and confusing information that "in the reign of Henry III. there were over a million independent individuals, walking, talking, eating, marrying, whose united blood was to be, in 1889, blended in your veins." No wonder that Schopenhauer defined a human being as the "possibility of many contradictions."

In the reign of Elizabeth, music was brought to great perfection. At that time, every gentleman was expected to be able to play or sing at sight, and wherever men and women met part-songs were sung. The Elizabethan poets were so permeated with this spirit of music that in their poems we feel the music between the lines. With the idealism, the burning note of passion and of love, the glowing imageries imprisoned in rhyme, the intensity, the freshness, the spontaneity, of the poetry of the Elizabethan age, is always combined the lyrical element. Some of these poems almost sing themselves. Even the serving-maids, we read in Pepys' "Diary," entertained their masters and mistresses with music of various kinds. In those days, however, very few persons kept servants, and they were often taken from among their own relatives. Pepys took his own sister

to be servant in his house, and afterward two young ladies, acquaintances of his wife's brother, as his sister's temper proved unsatisfactory. "Our forefathers do not seem at one time to have thought that domestic service was derogatory to gentility." Menial, Mr. Gould points out, simply means within walls, from the Latin *intra-moenia*, which, by the way, he erroneously writes *intra-menia*. Menial service thus simply meant in-door work, and involved no social degradation. When we read how Pepys and his wife amused themselves by spending their evenings with their servants, listening to pretty Mary Mercer sing, or Mary Ashewell play on the harpsicon, we ask if that was not in those times more true social equality than is found in the boasted democracy of to-day.

Mr. Gould is perhaps too much inclined to retrospective optimism, but this tendency is fully compensated by the thoroughly sympathetic way in which it enables him to treat his subject. His book is quaintly illustrated, and the publishers' work is exceptionally well done.

GENEVIEVE GRANT.

BRIEFS ON NEW BOOKS.

THE reader of Dr. Brinton's "Essays of an Americanist" (Porter & Coates) can hardly fail to catch some of the author's enthusiasm for the department of study in which he is our most noted specialist. The work is a collection of twenty-eight essays, most of which have been first read as papers before various learned societies, and are here grouped into four general classes: Ethnologic and Archæologic; Mythology and Folk-Lore; Graphic Systems and Literature; Linguistic. Dr. Brinton's scholarly and original researches in these fields have brought him to some conclusions considerably different from the commonly accepted ones, all tending to give the American race a higher psychologic place than has heretofore been granted. At the outset, the author dismisses as trivial all attempts to connect the American race genealogically with any other, or to trace the typical culture of this continent to the historic forms of the Old World. Accepting the theory that man as a species spread from one primal centre, and that each of the great continental areas moulded this plastic primitive man into a race subtly correlated with its environment, he considers that the earliest Americans came here as immigrants; that the racial type of the American Indian was developed on its own soil, and constitutes as true and distinct a sub-species as do the African or the White races. At what period the process began he does not undertake to determine in the present state of geologic knowledge; but certainly at a much more distant time than has been commonly fixed,—as

long ago as during or just after the glacial epoch. Theories based on alleged affinities between the Mongolian and American races he regards as unsupported, either by linguistics, the history of culture, or physical resemblances. He rejects the current notion of a Toltec race and a Toltec empire as a baseless fable. Tula was merely one of the towns built and occupied by that tribe of the Nahuas known as *Azteca* or *Mexica*, who finally settled at the present City of Mexico. Its inhabitants were called Toltecs, but there was never any such distinct tribe or nationality. They enjoyed no supremacy, either in power or in the arts, and what gave them their singular fame in later legend was the tendency of the human mind to glorify the "good old times," and to merge ancestors into divinities. As Americans by adoption, Dr. Brinton urges upon American scholars the duty and the interest of studying a race so unique and so absolutely autochthonous in its culture. A century more, and scarcely a native of pure blood will be found; the tribes and languages of to-day will have been extinguished or corrupted. Every day the progress of civilization, ruthless of the monuments of barbarism, is destroying the feeble vestiges of the ancient race; mounds are levelled, embankments disappear, the stones of temples are built into factories, the holy places desecrated; the opportunity of recovering something from this wreck of a race and its monuments is one which will never again present itself in such fulness. Certainly we should all be grateful for such labors, if they can yield such interesting fruits as those contained in Dr. Brinton's chapters on "Native American Poetry" or "American Languages, and Why We Should Study Them." In these we learn that a well-developed American tongue, such as the Aztec or the Algonquin, is for most uses quite equal to the French or English; that not only are almost all savage tribes passionate lovers of music and verse, of measure and song, but that the Eskimo—the boreal, blubber-eating, ice-bound Eskimo—hold the verse-making power in such esteem that genuine tourneys of song, not unlike those in fair Provence in the days of *la gayer science*, occur in the long winter nights, between the champions of villages. The more one becomes acquainted with works like the present volume, the more one recognizes the importance of Locke's position—for which Cousin was so angry with him—that no study of psychology can afford to do without examination of mind as it is manifested by the uncivilized and savage.

A SPECIALLY dainty volume containing the "Dramatic Opinions" of that sterling English actress, Mrs. Kendal, is issued by Little, Brown, & Co. The "Opinions" were first published in "Murray's Magazine," and as they were taken *viva voce*, they partake of the nature of an "Interview." It will be readily agreed that Mrs. Kendal's views on things histrionic are entitled to consideration. Few have had greater experience in the matters whereof she

speaks. Her ancestors—like those of Mr. Vincent Crummies's pony—were all "in the profession"; and she tells us that her blood "burns with enthusiasm when speaking of our long line of descent from actors of old." Mrs. Kendal seems to have made an early *début* as Eva, in "Uncle Tom's Cabin." "I was put," she says, "in a kind of machine, something was put round my waist, and I went up in a sort of apotheosis." Later, she became leading lady in a Hull theatre, where she "played everything from Lady Macbeth to Papillonnetta. Papillonnetta was a lady with wings, in a burlesque of Mr. Brough's. The wings were invented by Mr. Brough, and they used to wind up and flap for about ten minutes, and you then had to run off and be wound up again." Lack of space forbids us tracing Mrs. Kendal's career, the phases of which she portrays with great vivacity. As is implied in its title, her book is largely made up of criticism; and her judgments are marked by good sense, good-nature, and frankness. She does not fully approve of the present tendency of prominent stage professionals to seek society. "If you are a bitterly conscientious person, and act up to the hilt, I defy you night after night to go out, after your work, or even two or three times a week." We commend the following to a certain class of commentators: "It would be impossible for any ordinary persons, if they were to live to be hundreds of years old, and thought only of cultivating their minds, to tell you, from their own small range of thought, what Shakespeare meant." The following incident in Mrs. Kendal's career we believe to have been a rare one: "A man came into the stalls rather late, and looked about a good deal, and yawned so markedly, one could not help noticing him. It was very trying, but at the end of the second act he went out altogether, and didn't return. This little episode made me cry for about three days." We trust this paragraph may meet the eyes of the yawning gentleman—and others of his kind. "Dramatic Opinions" is a bright and amusing book, and may be taken, perhaps, as an earnest of what the author means to give us some day in the way of a serious addition to stage literature.

FEW poets live long enough to see the indifference or scorn, which seems to be their almost invariable reception at the hands of contemporaries, transformed into sympathetic and responsive appreciation. Robert Browning was more fortunate than most men in this respect, although indeed his happiness must have been much qualified by the large amount of empty and indiscriminating applause which, to a sensitive soul, cannot fail to be more distasteful than even scorn or indifference. This latter class were noisy and numerous enough to create a new "fad" around the Browning name, and thus to make genuine Browning-lovers shy of confessing their real feelings. These are now breaking through their reserve, and under the stress of a severe sense of loss no longer hesitate to lay on the grave the

wreath or flower that might have seemed too humble to offer to the man living. Such are the volumes "Browning Memorial" (University Press, Cambridge) and "Browning Personalia" (Houghton, Mifflin & Co.)—two of the daintiest and most beautiful books that have come to hand for many a day. The "Memorial" is in white paper covers, silken-tied, and contains, besides the addresses, letters, songs, and hymns which made up the Boston Browning Society's programme at its Memorial Service, pictures of the exterior and interior of King's Chapel where the services were held, January 28, 1890, and a portrait of Browning in his later years. The other volume is by Edmund Gosse, and contains his valuable story of "The Early Career of Robert Browning," written in 1881 and printed in the "Century" for December of that year; also Gosse's "Personal Impressions" as given in the issue of "The New Review" following Browning's death. As the neighbor and close friend of Browning for twelve years, Mr. Gosse had special opportunity for intimacy with the poet, and, indeed, wrote the first paper under his personal supervision. Therefore, it is well to have a reprint of these magazine articles in a book not only so beautiful to the eye, but so satisfying to the common and not unworthy desire of mankind to know something of the daily life of those who by their writings have given us some part of their own vision into the "infinite in things," and thus transformed our own lives forever after.

It is satisfactory to be able at last to say that there is a compendious history in English of the territories ruled over by the Austrian princes. Mrs. Birkbeck Hill's translation of Professor Louis Leger's "*Histoire de l'Autriche-Hongrie*" begins badly in mangling the very title into "A History of Austro-Hungary" (Putnam), and yet the book is better than its translation. The choice of Edward A. Freeman to write a preface to the translation was not a happy one, as that distinguished historian can never write calmly about his pet aversion, the Austrian dynasty. But, getting beyond translator and prolocutor, we find a most serviceable volume of 650 pages. The author has done well to devote nearly half his space to the times since the accession of Maria Theresa, for he is far best where the partial unification of the composite realm of the Hapsburgs makes possible a single continuous narrative. Where, in the earlier pages, the author attempts to deal separately with the narratives of Austria, Bohemia, and Hungary, he fails to produce satisfactory work. His chapters are sketchy, and barren of human interest. We believe that a historian like Freeman or Green could have here grasped the unity in the midst of apparent segregation, and would have given us a living and glowing narrative. We miss in this first portion any adequate account of what is so large a part of earlier mediæval history—the institutions of a people. Especially is the earlier history of the arch-duchy neglected.

No reader would get from this volume alone a due conception of the importance of the Thirty Years War to either Austria or Bohemia. But with 1740 the book becomes more satisfactory, and expands into a valuable study of the institutional as well as military and political history. We should have liked to see more appreciation of the personal element. We get no glimpse of the personality behind the taciturn mask of the subtle Kaunitz, or of the Metternich who for thirty years stayed the progress of a large section of Europe by a policy expressed in his borrowed aphorism,—"*Après moi le déluge*." Still, the facts are carefully presented, and as a handbook the work will find a useful place in any library.

CHARLES MORDAUNT, Earl of Peterborough, was probably the most versatile Englishman of the times of Queen Anne. As erratic as he was brilliant, his life seems one in which the ordinary laws of conduct are suspended, and the answer to the why and the wherefore cannot be satisfactorily given. To entrust the command-in-chief in a great international war to a man nearly fifty years of age who had hitherto never seen a battle or a book of tactics, and who was known merely as a hanger-on at court and a politician, might seem the height of folly; yet Peterborough proved himself to be not only a dashing but a great general. In his recently published biography of this eccentric character in the "English Men of Action" series (Macmillan), Mr. Stebbing has attempted to remove not only the cloud of adverse misrepresentation which hangs over his subject, but also to resolve some of the legend which has grown around his hero. After agreeing with Colonel Arthur Parnell in his "History of the War of the Succession," and relegating the supposititious Captain Carleton and his memoirs to "the limbo of historical romance," he shows that the estimate there put upon Peterborough's part in the war is confirmed by the very highest historical evidence. In the chapter entitled "Was he an Imposter?" he with equal cogency shows that Colonel Parnell's attempt to give the credit for the Peninsular Campaigns to everyone rather than to Peterborough is futile in the face of the facts. But while Mr. Stebbing is determined and successful in vindicating the military career of Peterborough, he makes little effort to furnish him with a character. In truth, the one thing this worthy lacked to make him one of England's greatest men was high and constraining purpose in his life. Mr. Stebbing has written an attractive book, both in material and presentation.

ANOTHER volume in the same series is Walter Besant's "Captain Cook." Mr. Besant calls Cook with truth "the greatest navigator of any age." He further says of him, "It is certain that there was not in the whole of the king's navy any officer who could compare with Cook in breadth and depth of knowledge, in forethought, in the power of conceiving great designs, and in courage and pertinacity in car-

rying them through." He gave to the world the map of a large portion of the Pacific Ocean, from Arctic to Antarctic, and was the first to discover an anti-scorbutic, for which he should ever be gratefully remembered. It is singular that, while Mr. Besant anticipates and alludes in retrospect to this valuable discovery as one of Cook's most important services, one hardly notices the actual account of it, so slightly is it alluded to. Mr. Besant should be heartily ashamed to have closed his account of Cook's death, at the hands of the people who had thought him a god, with a pitiable attempt at humor over a fallen hero. One cannot help thinking, in consequence, of the dead lion in the fable. If the writer were better able to keep Mr. Besant out of his accounts of other people he would make a more successful biographer.

TO ANY readers who may be looking for the shortest cut to an easy acquaintance with modern French fiction in the original, we can confidently commend a unique series of Notes, by Edward T. Owen, Professor of French at the University of Wisconsin, published by Holt & Co. The notes to Victor Hugo's "Toilers of the Sea" (*Travailleurs de la Mer*) form a stout pamphlet of 238 pages. They are simply a dictionary, page for page, to all the difficulties of word, phrase, and allusion, with which this work bristles. Any student of French who has tried to find his way through one of Hugo's stories, with the aid of even the best dictionaries, will appreciate the value of Mr. Owen's notes, which are the result of patient and long-continued researches, pushed, in some instances, to the very threshold of Hugo's residence. The author has freely given his time and scholarship to this thankless task, in order to save the time of all who shall henceforth attempt to read this romance. The same remarks apply to the less voluminous notes to Sand's "Petite Fadette" (Fanchon the Cricket), Feuillet's "Romance of a Poor Young Man," and to Balzac's "Ursule Mirouet." The careful reading of these masterpieces will enable anyone to cope with the difficulties of any modern French book; and it would be foolish for anyone whose knowledge of French is something less than masterly to attempt these works without the aid of Mr. Owen's notes.

THE value of the study of mythology as a contribution to the history of the human mind is now universally recognized. The consequence is a new impetus given to the collection, preservation, and publication of the myth-stories of all nations, civilized and savage, with the aim of contributing fresh material for the advancement of comparative mythology. One of the latest of such books is Jeremiah Curtin's "Myths and Folk-Lore of Ireland" (Little, Brown, & Co.). It contains twenty myth-tales, recently collected by the author personally in those parts of Ireland where Gaelic is still spoken, and where alone they are preserved. Mr. Curtin claims that they contain many myth-facts which have per-

ished elsewhere. The Kelts having left the home of the Aryan race at a period far anterior to any of the other migrations, their mythology shows survivals of an ancient time, and by throwing light on many myths, and by connecting non-Aryan with Aryan mythology, renders a service for which we should look in vain elsewhere. In an Introduction of thirty pages, Mr. Curtin traces the origin of the vulgar conception of myths as synonymous with lies, and gives his reason for ranking these old tales as the most comprehensive and splendid statements of truth known to man.

DOUBTLESS M. Imbert de Saint-Amand feels that it is a great deal easier to make a book out of other people's books than to make a book of one's own. His "Wife of the First Consul" (Scribner)—a series of vivid pictures of the court of Napoleon and Josephine from the first consulate to the death of Enghien—is made up largely of extracts from Bourrienne, Madame de Remusat, Madame Campan, the Duchess of Abrantes, and "a host of others," as the play-bills say. By those not already familiar with the materials used, the result will be found very readable. M. de Saint-Amand's opinion is usually given much after the fashion of that of Mr. Baguet in "Bleak House"; but it may be gathered that he still tends to the idea that Napoleon was the creator rather than the creature of events. The volume is attractive as to externals, and the author is specially fortunate in his translator, Mr. Thomas Sergeant Perry.

It would be hard to find a pleasanter road to astronomical knowledge than through "Star-Land" (Cassell), as described by Sir Robert S. Ball, the Royal Astronomer of Ireland. Although based on a course of lectures delivered to children, it is a book which all ages will enjoy reading. Its simple story-book style has not interfered with scientific accuracy, nor excluded the consideration of many obscure and not generally understood matters. From the somewhat familiar lore of the sun, moon, and inner planets, the author has passed on to include such difficult subjects as how Neptune was discovered, how we find the distances of the stars and what they are made of, the nature and movements of meteors, etc. When an author succeeds in making clear and fascinating stories out of such themes he is entitled to very high praise indeed, and the present work is quite a masterpiece of this art. Ninety-two illustrations increase the value of the work, and aid the elucidation.

LITERARY NOTES AND NEWS.

THE report of Dr. Poole, Librarian of the Newberry Library, Chicago, shows that 16,492 books and 1,816 pamphlets, costing \$38,618, were added during the past year, giving a total of 37,375 books and 12,349 pamphlets now open to the public. The trustees expect to begin the erection of the permanent library building during the present year.

THE latest completed volume of "The Century Magazine," number xxxix., is sent us by the publishers in the usual beautiful gold cloth binding. The volume contains nearly a thousand pages and over four hundred illustrations, and is, altogether, such a treasure of literary miscellany and beautiful pictures as can hardly be found in the same compass elsewhere.

THE interest in the works of Henrik Ibsen is still increasing, and is one of the marked literary features of the day. The third and fourth volumes of his plays, edited by Archer, are announced as nearly ready by Scribner & Welford. A comprehensive critical biography of Ibsen, written by Henrik Jaeger, and lately published in Copenhagen, has been translated into English by Mr. William Morton Payne, and will be published in the early Fall by A. C. McClurg & Co.

"ELEUSIS," a little volume of verse in the metrical form and somewhat in the style of Tennyson's "In Memoriam," has just appeared in an edition privately printed in Chicago. No clue to its authorship is given, but the work discloses evidence of a new and distinctive force in American poetry. It has, what our modern poetry painfully lacks, a serious and well-meditated theme; and although this theme is not a new one—it is as old, indeed, as the introspective tendencies of the human soul—it is treated in a manner that has almost the stamp of genius. It is a sad strain which this new singer gives us, but so sweet and thrilling that we can forgive its sadness.

WEBSTER'S DICTIONARY, as is well known, has been so greatly improved and enlarged, since the appearance of the original edition of 1847, as to be practically a new work, and almost entirely to supersede the old edition among intelligent people. But, unfortunately, all people, even among dictionary-users, are not highly intelligent,—as is proved by the large sales of a recent cheap reprint of the original Webster, the copyright on that particular edition having lately expired. Now, although the newer editions of the dictionary are so much better than the old that no one who could buy the new should want the old at any price, yet, since any dictionary may be better than no dictionary, there could perhaps be no valid objection to the reissue of the superannuated edition—provided the facts in the case were fully stated, without misrepresentation or concealment. Such, however, is not the case. The book is put forward simply as "Webster's Dictionary," and as the substantial equivalent of "an eight to twelve dollar book," when it is no such equivalent at all, being a reprint of an edition nearly half a century old and hence quite behind the times, printed not from type but from rough "process" plates, cheaply bound, and altogether a wholly inferior and comparatively worthless affair. The project is not only a deception upon the public, but an injury to the legitimate publishers of Webster's Dictionary, and cannot but be condemned by all right-minded persons who once understand the case.

THAT within a brief period international copyright will be an accomplished fact in America, is almost as certain as any probable fact of the future—say, the general advance of civilization. The opposition of narrow intelligences and archaic prejudices may a little further delay this result, but cannot prevent it. The recent vote of Congress was disappointing and mortifying, but not disheartening. Patiently and resolutely the friends of the good cause must prepare themselves for another struggle, encouraged by the hope that it

will prove the final and victorious one. The practical pledge of the Senate to a copyright enactment, and the narrow margin of votes by which the House of Representatives failed to pass the recent bill—the first ever brought to the test of a vote in that body,—leave little room for doubt as to the final outcome. It should now, indeed, be more a matter of concern as to the specific provisions of the bill which Congress is to be asked to pass, than of anxiety to secure the passage of anything, little matter what, that could bear the title of an international copyright act. It is not improbable that the cause has suffered somewhat from this over-anxiety, and from the over-accommodating spirit of those having the bill in charge. To please everyone, and conciliate every real or fancied adverse interest, new clauses and changes and amendments were introduced, some of them wise but many foolish, until the bill had been transformed almost beyond recognition by its own originators, and quite past the comprehension of the general public. It was thus weakened in the eyes of its friends, while exposed more openly to the attacks of its enemies. This mistake ought not, and probably will not, be made again. A compromise measure is often wise and right, but compromise may be carried too far. The bill which we may now expect to see passed by Congress will be a simpler and stronger bill than the one that lately failed, and thus the failure may work a benefit in the end. The managers of the next campaign will doubtless know how to profit by the experience of the last. Whatever measure they place before Congress and the people should be well-digested in advance; and prepared by the best legal talent obtainable. Perhaps the creation of a Copyright Commission, to go over the whole ground and draft a bill to be presented with its report, would be the best measure to ask of Congress at its next session. A commission composed of eminent jurists and scholars—for example, Hon. E. J. Phelps, Judge Thomas M. Cooley, and George William Curtis,—might be confidently looked to for a report that would at once form a most valuable contribution to the literature of the subject, and secure the passage of a solid and satisfactory copyright law.

TOPICS IN LEADING PERIODICALS.

June, 1890.

Africa, American Interest in. H. S. Sanford. *Forum*.
 Agnosticism. J. A. Skilton. *Popular Science*.
 Animal and Plant Lore. Mrs. F. D. Bergen. *Popular Science*.
 Antiquity of Man and Egyptology. A. D. White. *Pop. Sci.*
 Arable Lands, Exhaustion of. C. W. Davis. *Forum*.
 Architecture, Utility in. Barr Ferree. *Popular Science*.
 Balfour's Land Bill. C. S. Parnell. *North American*.
 Barbizon and Millet. T. H. Bartlett. *Scribner*.
 Bismarck. G. M. Wahl. *Harper*.
 Boker, George H. R. H. Stoddard. *Lippincott*.
 Bryant, William C. O. F. Emerson. *Dial*.
 Burlesque, The American. L. Hutton. *Harper*.
 Caucasus, Through the. E. M. de Vogué. *Harper*.
 Census Methods. R. M. Smith. *Political Science Quarterly*.
 Chapbook Heroes. Howard Pyle. *Harper*.
 Chinese Culture and Civilization. R. K. Douglas. *Lippincott*.
 City Houses. Russell Sturgis. *Scribner*.
 Controllers and the Courts. C. B. Elliott. *Pol. Sci. Quar.*
 Criminal Politics. E. L. Godkin. *North American*.
 Culture and Current Orthodoxy. A. J. F. Behrends. *Forum*.
 Education and Crime. A. W. Gould. *Popular Science*.
 Eight-Hour Agitation. F. A. Walker. *Atlantic*.
 Eight-Hour Movement. *Andover*.
 Elections, Federal Control of. T. B. Reed. *North American*.
 Emin Pasha Relief Expedition. H. M. Stanley. *Scribner*.
 England, Do Americans Hate? *North American*.
 Epidemic Diseases. Cyrus Edson. *Forum*.
 Episcopacy, Reinstitution of. C. C. Starbuck. *Andover*.

Fiction, Realism in. Edmund Gosse. *Forum*.
 Fiction, Reality in. Agnes Repplier. *Lippincott*.
 Glacial Action in S. E. Connecticut. D. A. Wells. *Pop. Sci.*
 Glass-Making. C. H. Henderson. *Popular Science*.
 Grady, Henry W. J. W. Lee. *Arena*.
 Homer and the Bible. W. C. Wilkinson. *Century*.
 House of Representatives, The. Hannis Taylor. *Atlantic*.
 Ibsen as a Dramatist. Hamlin Garland. *Arena*.
 Japan, An Artist's Letters from. J. La Farge. *Century*.
 Jefferson's Statesmanship. H. W. Thurston. *Dial*.
 Justice. Herbert Spencer. *Popular Science*.
 Kenton, Simon. Annie E. Wilson. *Mag. American History*.
 Letters and Life. Prof. Hardy. *Andover*.
 Lincoln Memoranda. H. De Gars and others. *Century*.
 London Polytechnics. Albert Shaw. *Century*.
 Masson's De Quincey. M. B. Anderson. *Dial*.
 National Sovereignty. J. A. Jameson. *Pol. Sci. Quarterly*.
 Nationalism. Bernard Moses, and others. *Overland*.
 New England and New Tariff Bill. R. Q. Mills. *Forum*.
 New Yorkers, Some Old. C. K. Tuckerman. *Mag. Am. Hist.*
 Novels and Common Schools. C. D. Warner. *Atlantic*.
 "Old Country Life." Genevieve Grant. *Dial*.
 Over the Teacups. O. W. Holmes. *Atlantic*.
 Pantheistic Theism. F. H. Johnson. *Andover*.
 Pater's "Appreciations." C. A. L. Richards. *Dial*.
 Persian Farm Life. S. G. W. Benjamin. *Cosmopolitan*.
 Philosophy of the Future. Anna B. McMahon. *Dial*.
 Politics, Fetichism in. H. C. Lea. *Forum*.
 Political Parties. F. A. Becher. *Mag. American History*.
 Preterition. G. A. Strong. *Andover*.
 Protection. Wm. McKinley, Jr. *North American*.
 Race Question. W. C. P. Breckenridge. *Arena*.
 Range-Finding at Sea. Park Benjamin. *Harper*.
 Ryder, Albert Pinkham. Henry Eckford. *Century*.
 Schools and Colleges. C. W. Eliot. *Arena*.
 Schwann, Theodor. M. Léon Frédéricq. *Popular Science*.
 Sea's Encroachments. W. J. McGee. *Forum*.
 Social Institutions, Classification of. S. W. Dyke. *Andover*.
 Spanish Writers. Rollo Ogden. *Cosmopolitan*.
 Taxation, Comparative. Edward Atkinson. *Century*.
 Telegraph, Public Control of. B. C. Keeler. *Forum*.
 Tennyson and Our Age. J. T. Bixby. *Arena*.
 Tin. M. B. de Saint Pol Lias. *Popular Science*.
 Universities and the Working Population. M. I. Swift. *And.*
 Wainwright, Jonathan M. Roy Singleton. *Mag. Am. Hist.*
 West-Indian Half-Breeds. Lafcadio Hearn. *Cosmopolitan*.

BOOKS OF THE MONTH.

[The following list includes all books received by THE DIAL during the month of May, 1890.]

LITERARY MISCELLANY.

Essays and Studies. Educational and Literary. By Basil Lanneau Guildersleeve. Sq. 8vo, pp. 512. Uncut. N. Murray. \$3.50.
 Old Friends. Essays in Epistolary Parody. By Andrew Lang. With Frontispiece. 16mo, pp. 205. Gilt top. Longmans, Green & Co. \$2.00.
 English Poetry and Poets. By Sarah Warner Brooks. 8vo, pp. 506. Gilt top. Uncut. Estes & Lauriat. \$2.00.
 Introduction to the Study of Dante. By George Addington Symonds. With Frontispiece. Second Edition. 8vo, pp. 288. Uncut. Macmillan & Co. \$1.75.
 The Best Elizabethan Plays. Edited by William Roscoe Thayer, author of "Hesper." 12mo, pp. 611. Ginn & Co. \$1.40.
 The Collected Writings of Thomas De Quincey. By David Masson. In 14 Vols. Vol. VII., Historical Essays and Researches. 16mo, pp. 456. Uncut. Macmillan & Co. \$1.25.
 Midnight Talks at the Club. Reported by Amos K. Fiske. 16mo, pp. 298. Gilt top. Fords, Howard & Hulbert. \$1.
 Stage-Land: Curious Habits and Customs of Its Inhabitants. Described by Jerome K. Jerome, author of "Idle Thoughts of an Idle Fellow." Illustrated by J. Bernard Partridge. 12mo, pp. 158. Henry Holt & Co. \$1.00.

BIOGRAPHY.

Horatio Nelson and the Naval Supremacy of England. By W. Clark Russell, author of "The Wreck of the Grosvenor." With the Collaboration of William H. Jacques. Illustrated. 12mo, pp. 357. Putnam's "Heroes of the Nation." \$1.50.

John Jay. By George Pellew. 12mo, pp. 374. Gilt top. Houghton's "American Statesmen" Series. \$1.25.

The Rev. J. G. Wood: His Life and Work. By the Rev. Theodore Wood, F.E.S., author of "Our Insect Allies," With a Portrait. 8vo, pp. 318. The Cassell Publishing Co. \$2.50.

Adventures of a Younger Son. By Edward John Trevelyan. A New Edition. With an Introduction by Edward Garnett. Illustrated. 8vo, pp. 321. Uncut. Macmillan & Co. \$1.50.

The Happy Days of the Empress Marie Louise. By Imbert de Saint-Amand. Translated by Thomas Sergeant Perry. With Portrait. 12mo, pp. 383. Charles Scribner's Sons. \$1.25.

Harvard Graduates Whom I Have Known. By Andrew Preston Peabody, D.D., LL.D. 12mo, pp. 255. Gilt top. Houghton, Mifflin & Co. \$1.25.

Havelock. By Archibald Forbes. With Frontispiece Portrait. 16mo, pp. 223. Macmillan's "English Men of Action." 60 cents.

Robert Browning Personalia. By Edmund Gosse. With Portrait. 18mo, pp. 96. Uncut. Houghton, Mifflin & Co. 75 cents.

Recollections of General Grant. By George W. Childs. 24mo, pp. 104. Paper. Philadelphia: Collins Printing House.

HISTORY.

The Civilization of the Renaissance in Italy. By Jacob Burckhardt. Authorized Translation by S. G. C. Midlemore. 8vo, pp. 559. Gilt top. Macmillan & Co. \$4.

Palestine under the Moslems. A Description of Syria and the Holy Land, from A.D. 650 to 1500. Translated, from the Works of the Medieval Arab Geographers, by Guy Le Strange. With Maps and Illustrations. 8vo, pp. 604. Gilt top. Uncut. Houghton, Mifflin & Co. \$3.00.

The Story of Russia. By W. A. Morfill, M.A., author of "Slavonic Literature." Illustrated. 12mo, pp. 394. Putnam's "Story of the Nations" Series. \$1.50.

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FICTION.

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